SONGS in
LOVE'S TRIUMPH.

Act I.

SONGS in the new opera
call'd LOVE'S TRIUMPH
as they are performed at
the Queen's Theatre. [Words
adapted from the Italian of
Cardinal Ottoboni by P.A.
Motteux, music by C.F.
Cesarini, Giovanni del Violone,
and F. Gasparini.

Act I. 2ff., 25 nd. ff.

RB024/53/
XX(164659.1)

# SONGS

## IN THE OPERAS

Receu de Monsieur Valentino Urbani La
Somme de Cinquante trois Livres quinze chelins
pour ce qui m'est deû par accord pour l'opera
appellé Love's Triumph, dont je le tiens quitte
et de toutes autres demandes & prétentions
quelquonques Jusqu'á ce jour. Fait a Londres
Le 6 Mars 1708

16

£53:15:

Motteux

MOTTEUX, Composer. "Receu de Monsieur Valentino Urbani la Somme de cinquante trois Livres quinze chelins pour ce qui m'est deû par accord pour l'Opera apellé 'Love's Triumph,' dont je le tiens quitte et de toutes autres demandes & prétentions quelqu'onques jusqu'a ce jour. Fait a Londres, Le 6 Mars, 1708." Holograph and signed 1660-1718
*** Motteux's signature is of singular rarity.

in Richard Macnutt's stock June 1996 £1000 (£900 trade)

PTO

Smith no. 271

[1708]

New Groove
Dictionary
of Music (1980)

**Urbani, Valentino** [Valentini] (*fl* 1690–1719). Italian alto castrato. A native of Udina, he was a pupil of Pistocchi and later in the service of the Duke of Mantua. His first known appearances were in 1690 at Venice (in Perti's *Brenno in Efeso*) and Parma (in Sabadini's *Il favore degli dei*). He sang at Bologna in 1691 and 1695 (with Pistocchi in another Perti opera), at Rome in 1694, and in 1695 again at Venice in two operas by C. F. Pollarolo. Between 1697 and 1700 he was in the service of the Electress of Brandenburg at Berlin; he sang the title role in *La festa del Himeneo* by Ariosti and others in 1700. In 1703 he was at Mantua in Caldara's *Gli equivoci del sembiante*. He was the first castrato to sing regularly in London, making his début at Drury Lane in a revival of Haym's version of *Camilla* on 8 March 1707 and returning in the next four seasons (1707–11) and again in 1712–14. He sang in many of the early Italian operas in London, most of them pasticcios and some bilingual – *Tomiri* (1707), *Love's Triumph* and *Pirro e Demetrio* (1708), *Clotilda* (1709), *Almahide* and *Idaspe fedele* (1710), *Dorinda* (1712 and 1714), *Ernelinda* (1713), *Croeso* and *Arminio* (1714) – and in the first performances of Handel's *Rinaldo* (1711, Eustazio), *Il pastor fido* (1712, Silvio) and *Teseo* (1713, Egeo). He was in the May 1713 revival of *Rinaldo* and probably played Silla in the private performance of that opera at Burlington House on 2 June 1713. He sang frequently at concerts and had a benefit each year, the last at Hickford's on 31 March 1715, though he did not appear in opera that season. He was himself responsible for the production of *Love's Triumph*, adapted from Gasparini's *Il trionfo d'amore*, adding choruses and dances after the French manner and commissioning English words from P. A. Motteux; but the venture was a failure. In December 1707 he and other artists lodged complaints against Rich, manager of Drury Lane, about the payment of their salaries; Valentini then received £7 10s. a night. In 1712–13 his emoluments, including a benefit, amounted to £537 10s. After leaving London Valentini sang in five operas at Venice in 1717–19.

Valentini's compass in his Handel parts was restricted (*a* to *e♭″*) and they are not remarkable for inspiration or virtuosity; but his powers seem to have been on the decline. Burney gathered 'from those who frequented operas at this time' that 'his voice was feeble, and his execution moderate', but his acting so good that, in the words of Cibber, 'his hearers bore with the absurdity of his singing the part of Turnus in Camilla, all in Italian, while every other character was sung and recited in English'. Of his part in *Teseo* Burney remarked (with some justice) that Valentini 'seems to have been gifted with very limited powers. . . . It seems manifest that Handel was obliged, in writing for this performer, to ride Pegasus with a curb-bridle'. Galliard in his notes to Tosi said that Valentini, 'though not so powerful in Voice or Action as Nicolini, was more chaste in his Singing'. There are two caricatures of him by A. M. Zanetti in the Cini collection (*I-Vgc*), and one by Marco Ricci at Windsor Castle.

WINTON DEAN

RB024/53/
XX(164659.1)

# SONGS
## IN THE NEW
# OPERA,
## Call'd
## LOVE'S TRIUMPH
*as they are Perform'd at the*
**QUEENS Theatre**

*Sold by* I: Walsh *Musicall Instrument maker in Or=*
*=dinary to her* Majesty, *at the Golden Harpe and Ho=boy,*
*in Catherine=Street near Sommerset House in the Strand*
*and* I. Hare *Musick Instrument maker at ye Golden Viol and Flute in*
*Cornhill near ye Royal Exchange.*

Smith no. 271

[1708]

# SONGS *in* LOVE'S TRIUMPH


Spare my Sorrow ---------- 1
Let's Laugh and Dance ---------- 2
Do Like the Reſt ---------- 3
Be Gay my Eyes ---------- 4
I Love a Plain Laſs ---------- 5
Sweet Lillies and Roſes ---------- 6
My Dear let us wed ---------- 7
A Secret Joy I Share ---------- 8
My fatal Charmer ---------- 9
Tho Coy my Charmer ---------- 10
Kindly thus my Treaſure ---------- 11
Young and Charming ---------- 12
Give way to Pleaſure ---------- 13
Him I Love no Longer try me ---------- 14
Charmer why do you fly ---------- 15
How Great is the Bleſsing ---------- 16
Dare not talk of Love ---------- 17
Go Shepherd youʳe ---------- 18
Sweet and Gay ---------- 19
No more Trial ---------- 20
My poor Heart ---------- 21
Tho to Conquer ---------- 22
Gay Kind and Airy ---------- 23
Bleſt with Freedom ---------- 24
Now is the time ---------- 25

Sung by the Barroneſs, in the OPERA call'd Love's Triumph.

Eurilla Sings

SPARE my Sorrow Rurall Pleaſure, Spare my Sorrow Rurall Pleaſure,

You Torment me in diſpair, you Torment me in deſpair, Spare my Sorrow Rurall Pleaſure, you tor-

ment me in Diſpair, you Torment me in diſpair, Spare my Sorrow Rurall

Pleaſure, you Torment me in diſpair, Dolefull Leiſure, Lonely

Mountains, Shady Groves, and Weeping Fountains, feed my Anguiſh, feed my Anguiſh,

while I Languiſh, Love and Liso claim, my Ca - - - re Love and Liso claim, my Care. D C

for the FLUTE

D C

Sung by Mr Leveridge, in the OPERA call'd Love's Triumph.

Neralbo Sings.

LETS Laugh and Dance, &

Play dull Care defy--ing.

Lets Laugh and Dance, and play dull Care de-

-fy----ing, dull Care defy---ing, Lets Laugh and Dance, and Play Lets Laugh & Dance &

Play dull Care defy-------ing.

No Swain thats bold and gay can

Fear deny--ing, While Sheperds whine and Pray, the Nymph is Flying, how

Shoud they gett the Day, who're allways Dying, Wh're allways Dying. Da Capo

for the FLUTE

D C

Sung by Mr Leveridge in the OPERA call'd Love's Triumph

Neralbo Sings

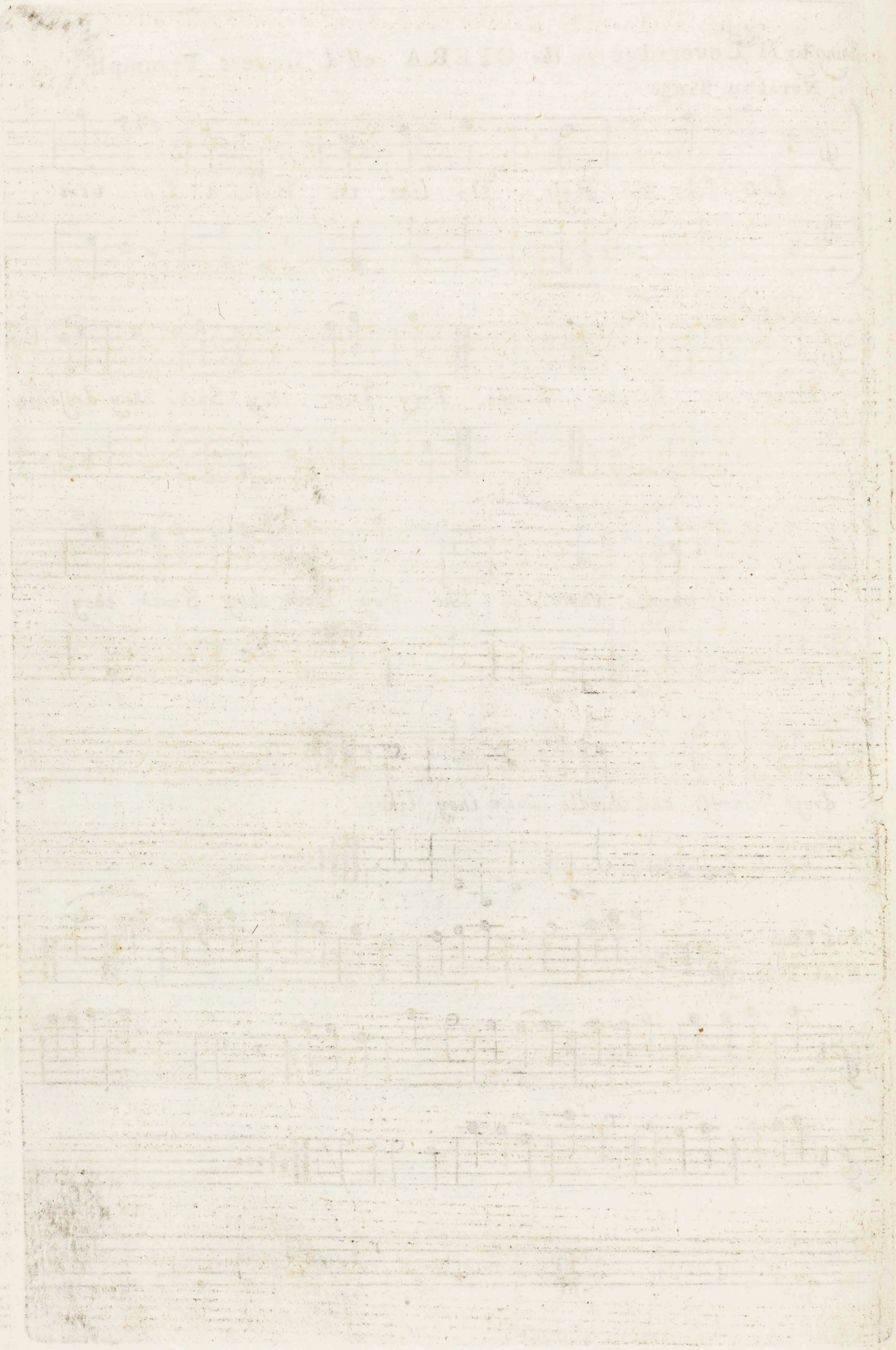
Do like the Reſt, Do like the Reſt, a Lo_vers

Heart to Strike, Strike. They Leer, they Sneer, they dreſs, Ca

_reſs, and wheedle where they like, they Leer, they Sneer, they

dreſs, Careſs, and wheedle where they like.

for the FLUTE



*Sung by the* **Barroneſs**, *in the* **OPERA** *call'd* **Love's Triumph**.

**Eurilla Sings**

*BE Gay my Eyes regain a Heart, with*

*Smiles try Evry Art, that Pleaſes and beguiles, begay my Eyes regain a Heart, with Smiles try*

*Evry Art, that Pleaſes and beguiles, that Pleaſes and beguiles, be gay my Eyes regain a Heart, with*

*Smiles try Evry Art, that Pleaſes and be — guiles, that Pleaſes and be — guiles,*

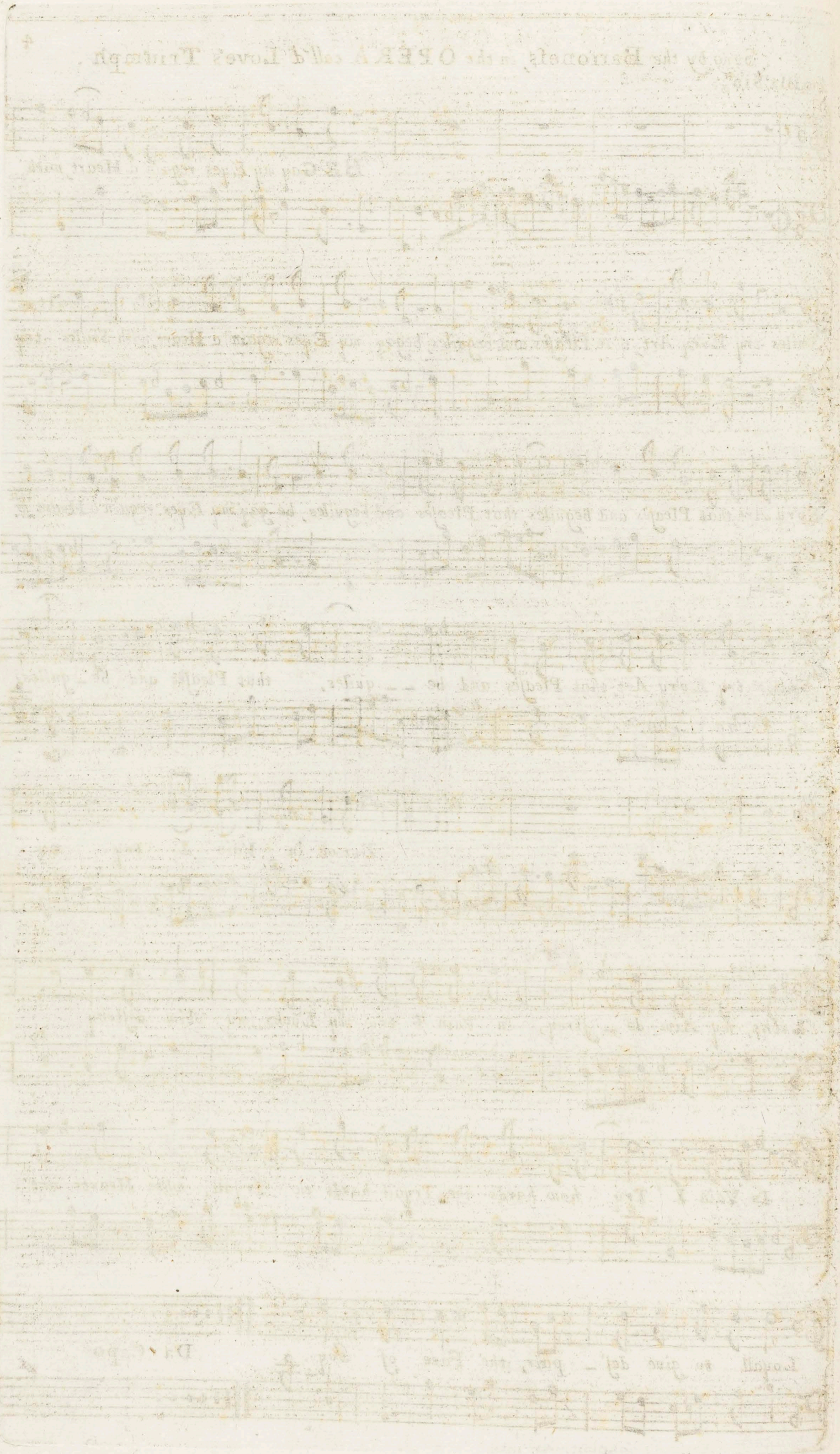
*But oh in Vain I try my*

*Looks, my Aim de — ſtroy, in Vain I try my Looks, my Aim deſtroy*

*In Vain I Try how hards the Tryall hards the Tryall, when Hearts are*

*Loyall to give deſ — pair, the Face of Joy.*

Da Capo



*Sung by* Mr Leveridge *in the* OPERA *call'd* Love's Triumph

Neralbo Sings

I Love a plain lass, clean her looks, sweether face, Ea-

-sy in wooing, safe in pursuing, I love a plain lass, clean her

looks, sweether face, Ea-sy in wooing, safe in pursuing, we'll not

like our betters, of flames keep a pother, we'll

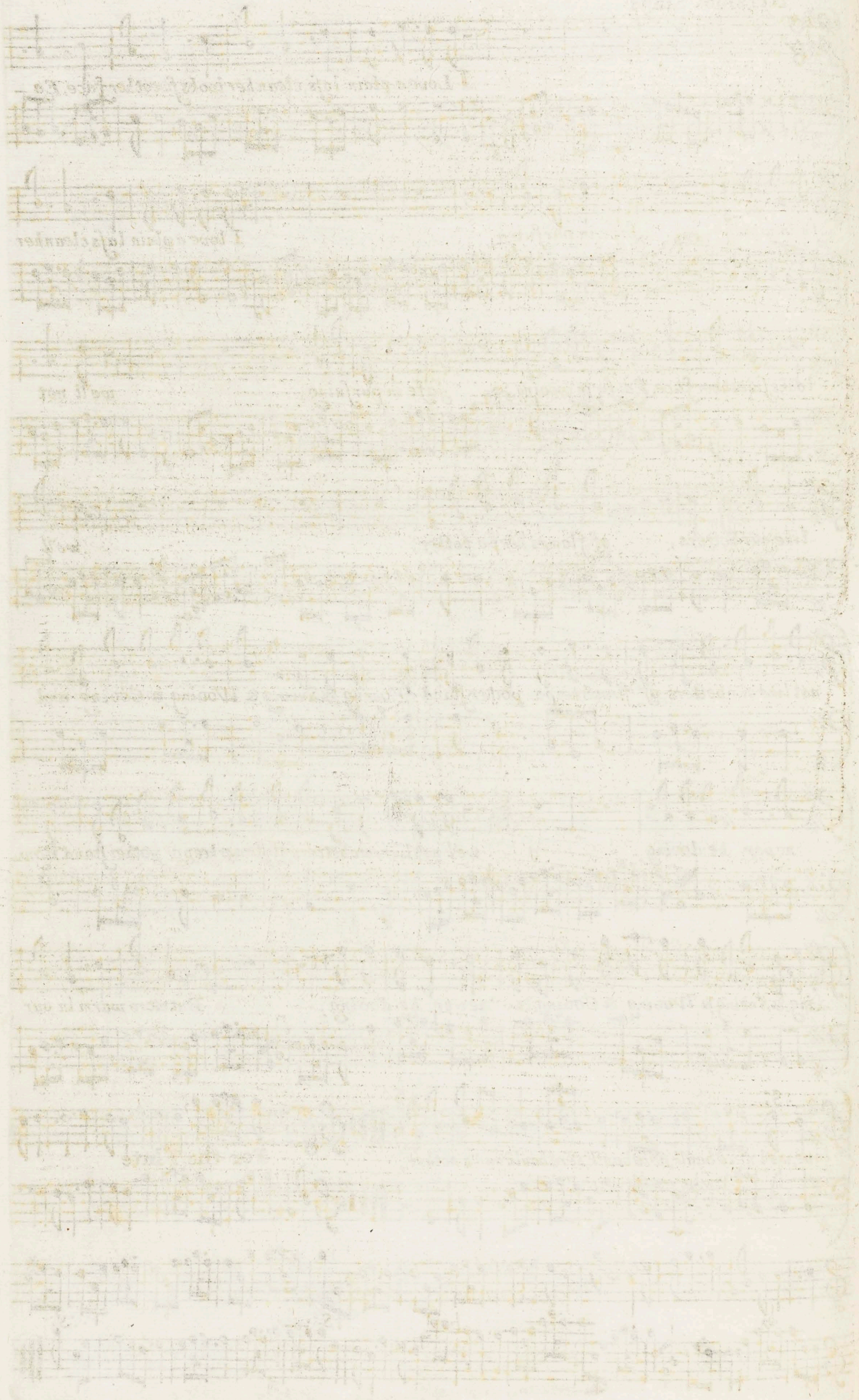
not like our betters, of flames keep a pother, stand Bowing & Sueing, & Wooing, & Cooing and

never be dooing. we'l not like our betters, of flames keep a pother, stand Bow-

-ing, & Sueing, & Wooing, & Cooing, & never be dooing. But more warm in our

love, we'l nere baulk, nere baulk, nere baulk one a nother.

For the Flute



Sung by Mrs Lindsey in the OPERA call'd, Love's Triumph.

Serpetta Sings

SWEET Lillies and Roſes, Sweet Lillies and Roſes, I'm

Chuſing for Poſies, I'm Chu-ſing for Poſies, more Thorns I diſ-cover in

Chuſing a Lover, in Chu-ſing a Lover, more Thorns I diſ-cover in Chuſing a

Lover, in Chu-ſing a Lover.

for the FLUTE

Duet, *Sung by* Mrs Lindsey *and* Mr Leveridge, *in the* OPERA *call'd* Love's Triumph.

Serpetta Sings.

Neralbo Sings.

*My Dear lett us Wed, Ile venture my*

*My friends bid me tarry, you men do so vary, I would but I*

*Head, tis time you were Sped,*

*Dread,*

*So Pretty, so Airy, say are you not Weary of Liveing a Maid,*

*Tho yet I'm but Silly, d'ye think I will tell you, no, no I'm afraid, no, no I'm affraid, you'd Jeer one, oh!*

*My Dear one Relieve me,*

*Leave me, oh! Leave me, no, no I'm affraid, you men do so vary, I would but I dread, you'd*

*Releive me, my Dear let us Wed, tis time you were sped, my Dear one,*

*Jeer one, I would, oh! I would but I dread, I would but I Dread.*

*my dear let us Wed, tis time you were sped, tis time you were Sped.*

Suna
for t
FLU

Sung by Signr Valentino, in the OPERA call'd, Loves Triumph.

Lisa Sings

A Secret Joy.

I share, tho absent from my Fair, tho absent from my Fair her sight desi-ring tho

absent from my Fair her sight desi-ring. A Secret Joy I share, tho absent from my Fair,

tho absent from my Fair her sight desi-ring,

Too happy near my Treasure, paind with excess of Plea

-sure Im expi-ring, too happy near my Treasure, paind with excess of Pleasure Im expiring.

D C

for the FLUTE

D C

Sung by Signr Valentini in the OPERA call'd the Tryumphs of Love

Liso Sings

Allegro

MY Fatal Charmer Chains me be_

--fore her,

My Fatall Charmer Chains me be_fore her, coud true love

warm her, Gods might a dore her, Gods might a dore her, a dore her, Gods might a dore her,

a_dore her, my fatall Charmer Chains me be_ fore her, coud true Love

Warm her, Gods might a dore her, my fatal Charmer Chains me be_fore her,

Could true Love Warm her, Gods might a dore Her.

for the
FLUTE

Sung by Signra Margaritta, in ye OPERA call'd Tryumphs of Love. 10

Olindo Sings

Allegro

THO Coy my Charmer,

I'm Chain'd be_fore her, Tho Coy my Charmer, I'm Chain'd be_

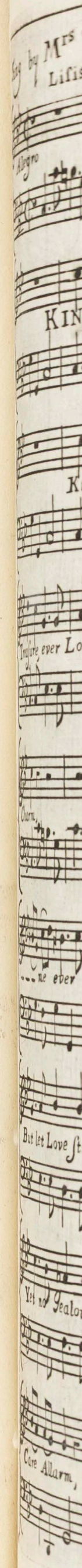
_fore her, no Love can Warm her, yet I a dore her, yet I a dore her, a dore

her, yet I a dore her, a dore her, Tho Coy my Charmer, I'm Chain'd be_fore her, no love can

Warm her, yet I a dore her, Tho Coy my Charmer I'm Chain'd be_fore her,

no Love can Warm her, yet I a dore Her.

for the
FLUTE


Allegro
Kin
Inviolate ever Lo
Charm,
...re ever
But let Love st
Yet no Jealou
Care Allarm,

Sung by Mrs Tofts in the OPERA call'd the Tryumphs of Love.

Lifis Sings.

Allegro

KINDLY Kindly thus my Treaſure

Kindly, Kindly thus my Treaſure, ever Love me ever Charm, Kindly, kindly thus my

Treaſure, ever Love me, love me, love me, ever Lov - - - - - - - - - - - - - - - - - - - - e me, ever

Charm, Ever Love me, ever love me, ever Love - - - - - - - - - - - - - - - - - - - -

- - - me ever Charm,

But let Love ſtill prove a Treaſure, Let the Paſsion know no Meaſure,

Yet no Jealous care Allarm, let the Paſsion know no Meaſure, yet no Jealous

Care Allarm, let the Paſsion know no Meaſure, yet no Jealous Care Allarm. Da Capo

Sung by Sign
Olinda S

for the
FLUTE

Sung by Signr Margaritta in the OPERA call'd Love's Triumph

Olindo Sings

Young and Charming, hearts a-
larming, Say why la ment you, what can torment you, now tis strange, why lament
you, now tis strange, why lament you, why la ment you, what can torment you now tis strange, why la-
ment you, what can torment you now tis strange. when a Lo-
ver proves a Rover, give him over, he releives you, when he leaves you room for change, w^n
a lover proves a rover, give him over, he releives you, when he leaves you room for Change.

D C

for the
FLUTE

D C

Serpetta Sings

*Give way to pleasure soon twill revive you, love of that*

*Treasure nere shoud deprive you, all day dance and play, till care flys away,*

*give way to pleasure soon twill re— vive you, all day dance and play— — — — —*

*— — — — — till care flys a way.*

*kind mirth prevailing, no less bewailing, no love will harm you, no flame a—*

*— larm you, what burns the mournfull but warms the gay, kind mirth prevai—ling,*

*no less bewailing, no love will harm you, no flame a larm you, what burns ye mournfull but warms ye Gay.*

for the Flute

D C

D C

Him
my Hear
my Hear
commands
Languish,
-guish,
in the smart,
& the smart, ble

Sung by the Barrns and Signr Margarette in the OPERA call'd Love's Triumph 14.

Eurilla & Olindo Sings

Him I Love, no longer try me, he a lone, he a lone commands

You I Love, no longer fly me, you a lone commands

my Heart, Him I Love, no longer try me, he a lone commands

my Heart, you I Love, no longer fly me you a lone

my Heart, he a lone command my Heart,

commands my Heart, you a lone command my Heart,

pleas'd in Anguish, pleas'd I Languish, Languish pleas'd I

Ease my anguish, ease my An

Languish, Love or try me, oh give o ver, there's a pleasure, there's a pleasure

guish, nere de ny me, Bless a lover, mingle plea sure, mingle pleasure

in the smart, oh give over, there's a plea sure there's a pleasure in the smart.

th the smart, bless a lover, bless a lo ver mingle pleasure, mingle pleasure th the smart.

D.C.

Sung b
Torilla Sings
– re, so soon i
– to – re, so
try me,
Dy
for the
FLUTE

Eurilla Sings

CHARMER,

Charmer why do you Fly me, yet nere my Heart reſto —

— re, so ſoon is Love no more, Charmer why do you Fly me, yet nere my Heart re—

—ſto — re, so ſoon is Love no more, so ſoon is Love no more,

Oh you in vain deny me, your cold disdain may

try me, but Love ſhall ſtill employ me, and dy — — — — ing Ill adore, and

Dy — — — — — — — — — — — — — — ing Ill Adore. DC

for the FLUTE

DC

Tofts an
Liso Sings
How Great
Charmer my Char
Charmer my Char
Char
Charmer is L
mer my C
mer my C
anguish, till

Sung by Mrs Tofts and Signr Valentine, in the OPERA call'd Love's Triumph.

Licisca and Liso Sings.

HOW Great is my Bleſsing, My Charmer is Loveing, is Loveing, my

Oh Joy paſt Expreſsing, my Charmer is Loveing, my

Charmer, my Charmer is kind, my Charmer is Loveing, my Charmer is kind, my

Charmer, my Charmer is kind, my Char---mer, my

Char---mer, my Char---

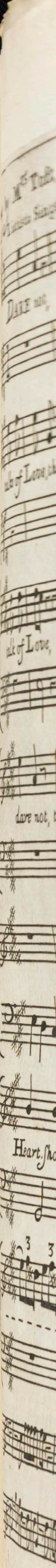
Charmer is Loveing, my Charmer is kind, my Char---

---mer, my Charmer is kind, Why Sighs you, what Anquiſh,

---mer, my Charmer is kind, I Languiſh, tender Lovers ſtill

How Great is my Bleſsing D C

Languiſh, till Joyn'd. D C



Licisca Sings

DARE not, dare not, dare not, dare not, oh dare not

talke of Love, the name offends me, oh dare not, oh dare not talk of Love, oh dare not

talk of Love, oh dare not talk of Love the name offends me, no, no, no, no dare not,

dare not, the name offends me, dare not, dare not the name offends me,

Then hide it, then hide it, then hide it, then hide it or wisely Remove, Tho my

Heart should approve, tho my Heart should approve, my Pride defends me, my Pride defen-

For the Flute

ds me, my Pride defends me, D C

D C

Presto.
Passion;
Passion;

Sung by Mrs Toft in the OPERA call'd Loves Tryumph.

Licis Sings Within the Compass of the Flute

Presto

Go Sheperd youre a

Ro ver,

Go Sheperd youre a Ro

ver this needless Art give over, this needless Art give over deny your Heart no more, nor hide y

Passion;

Go Shepherd youre a Ro

ver, this needless Art give over, this nedless Art give over, de

ny your Heart no more, nor hide your Passhion, no, no deny y heart no more nor hide y Passhion, no, nor

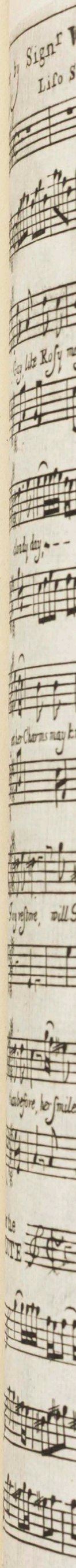
hide y Passhion;

the prudent

Faire and Lover, each others Slips dis cover, yet love on as before, yet love on as before, tis now e fashion

The prudent fair on Lover each others Slips dis cover yet love on as before, Shepherd nor tis the

Fa shion D C



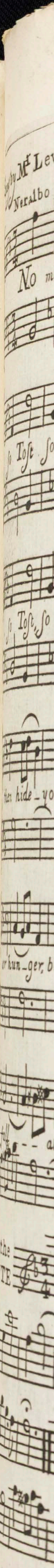
Sung by Signr Valintino, in the OPERA call'd, Love's Triumph.

Lisa Sings

SWEET and Gay, like Rosy may, Sweet and Gay, like Rosy may, is the fair and yet her Charms may know a cloudy day, Sweet and Gay, like Rosy may, is the fair and yet her Charms, & yet her Charms may know a cloudy day, But why should I dispair her, smiles will Joy restore, will Joy restore, & when the Heav'ns are clear, shine Bright ter than before, her smiles will Joy restore, and when the Heav'ns are clear, shine Brighter than before. D C

for the FLUTE

Da Capo



Neralbo Sings

No more try-all, nor de-ni-all, be more kind and tell your mind,

So Toſt, ſo Croſst, I'm Sad, I'm Mad, be more kind, and tell your mind,

So Toſt, ſo Croſst, I'm Sad, I'm Mad, be more kind and tell your mind, No more

then hide-your good Na-ture, thou Dear Crea-ture, baulk no Lon-ger Love

nor hun-ger, both grow Stron-ger, when they're young--ger, but Pall--and

fall--at Laſt, if long we faſt. Da Capo

for the FLUTE

D C

Sung by Mrs
Serpett Sin
I,
your heart says d
day day shall I
I one day may
cannot tell you
well I can not
for the

*Sung by* M^rs^ **Lindsey**, *in the* **OPERA** *call'd* **Loves Triumph** .

Serpett Sings

My poor heart says dally dally shall I,

shall I, my poor heart says dally, dally, shall I, shall I, prethee shepherd ask no more,

my poor heart says dally, dally, shall I, shall I ask no more, prethee shepherd ask no more, my poor heart says

dally, dally, shall I, shall I ask no more, prethee shepherd ask no more,

I one day, may love you well, I can not tell you, I one day, may love you well, I can not, tell, I

can not tell you, I have never lov'd before, for I have nere lov'd before, I one day, may love you,

well I can not tell I can not tell, I can not tell, I have nere lov'd before . Da Capo

for the Flute

D C

Sung by Mr
Lictfie
tho to conqu
3
be da
-fue you,
conspiring
you.

*Sung by* M^rs^ Toſt *in the* OPERA *call'd* Loves Triumph

Liciſca Sings

*Tho to conquer proud love is pre*

*—pa— — — ring, ſtill be da — — — ring, ſtill be daring defy him and never fly him,*

*tho to conquer, proud love is prepa — — — — — ring, ſtill be da — — — — — — — ring.*

*be da — — — — — — — — — — — — — — — — — — — —*

*— — — — — — — ring, defy him, never fly him, defy — — — — — — —*

*— — — — — — him, never fly him,*

*he pur—*

*—ſue you, the more you're retiring, but retires when reaſon does arm you, when with pride and with art 'tis*

*conſpiring, what can harm you, what can harm you tho love ſhould alarm you, tho love ſhoud alarm — —*

*you.*

*Tho to*

Da Capo

Sung by Mrs Lindsey, in the OPERA call'd, Love's Triumph.

Serpetta Sings

GAY kind and ai_ry. Sweet is a Lover. Sweet is a

Lo__ver. Gay kind and airy. But when we

mar_ry. too soon we va_ry. Courting and

Sporting are o_ver.

for the FLUTE

Sung by Mrs Lindsey and Mr Leveridge in the OPERA call'd Love's Triumph

Serpetta Sings

Neralbo Sings

BLEST with Freedom Peace and

Leisure, what is sweeter, what is sweeter then here our Pleasure

Love will show you dearest Creature,

what is sweeter, what is

Lovewill show you, Lovewill show you what is sweeter,

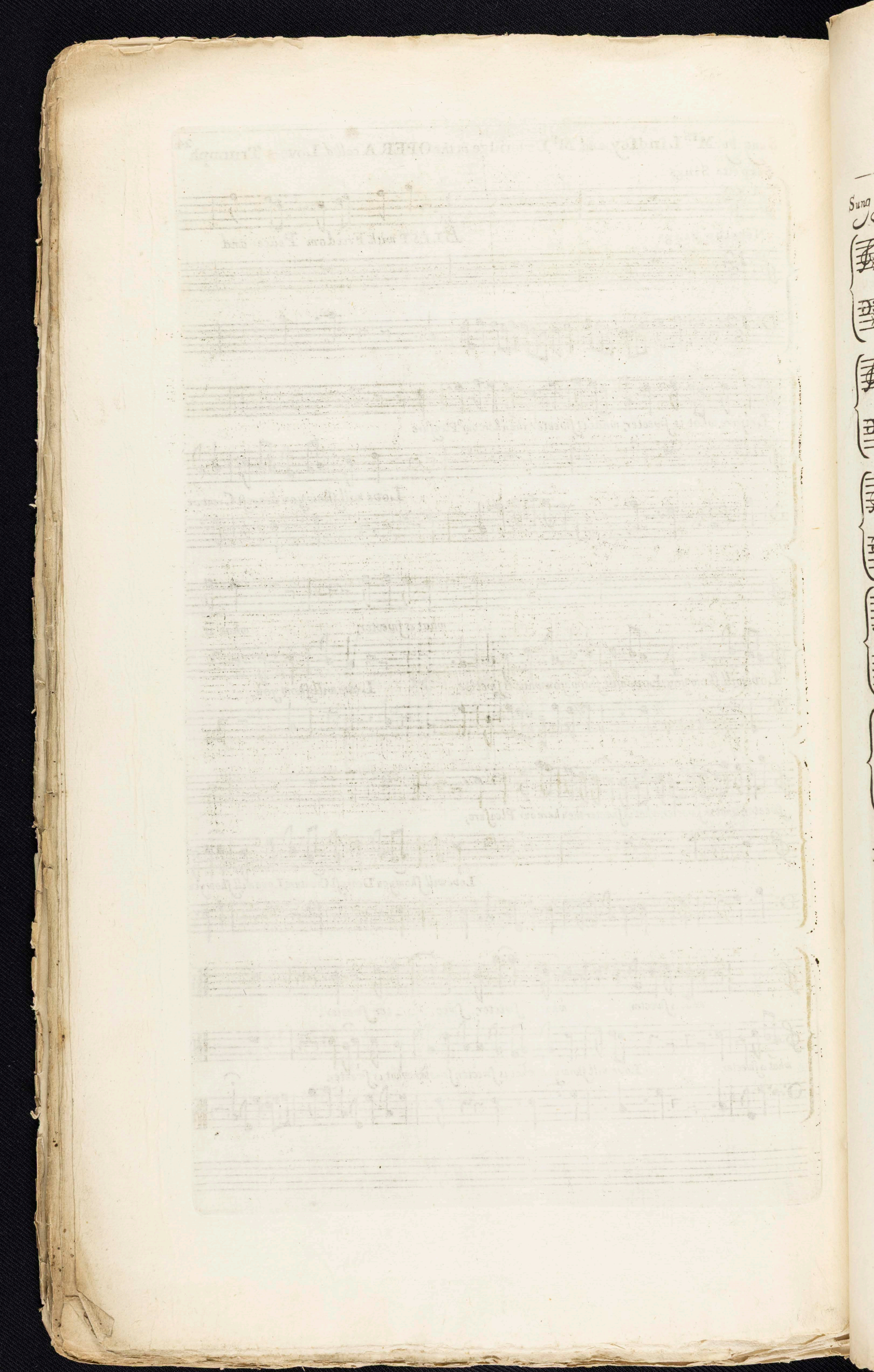
Love will show you,

sweeter, what is sweeter, what is sweeter then here our Pleasure,

Lovewill show you Dearest Creature, Love will show you

what is sweeter, what's sweeter, swee ___ ter sweeter.

what is sweeter, Love will show you what is sweeter, sweeter what is sweeter.



Serpetta Sings

Now is the time for sporting.

Now is the time for sporting be here no Love, no care, nor formall Courting.

Now is the time for sporting be here no Love, no care, no, nor formall Courting. be here no

Love, no care, no nor formall Courting. So gayly time employ

ing well none to sorrow spare each Hour enjoying each Hour enjoying enjoy – – ing each Hour enjoying.

DC

for the FLUTE

Da Capo

[Act I]

First Issue

Smith no 271